**Year 9 “Sonnet Writing” Unit**

(This unit will take approximately 4 weeks to complete)

**Content:**

Students will consider the specific form of poetry that is sonnet writing. This will include learning about iambic pentameter and the way that Shakespeare wrote his sonnets, so that they can emulate his form when writing their own. The purpose of this unit is to introduce students to Shakespeare before they encounter his play, *Macbeth*, in Year 10 English the following year. Students will learn about quatrains, couplets and will write their own sonnet about any type of ‘love’, as this is what Shakespeare based all his sonnets on. In addition, students will learn about the imagery that is required in poetry, thus building on their descriptive writing skills, which will be useful in many aspects of their writing folios. The skills the students learn in being able to manipulate language to fit a particular rhyme and rhythm scheme, while remaining rich in imagery, is invaluable in their toolkits for writing generally.

**Key Terms:**

Iambic pentameter, quatrain, couplet, rhyme, rhythm, rhyming scheme, meter, sonnet (Italian for ‘little song’), imagery, figurative language, Shakespeare, second-person point of view

**Aims and Objectives:**

**Skills:** Students will…

* identify the different types of love that could be explored in this form of poetry
* apply new key terms in the crafting of their own sonnets, including reflecting upon and writing their Statements of Intention
* understand how Shakespeare developed the existing form of sonnet writing and how this applies to themselves
* experiment with iambic pentameter and rhyme
* manipulate language to convey moods and ideas, as well as adhering to the strict guidelines of sonnet writing
* practise their own sonnet writing, including developing their figurative language writing skills
* participate in thorough work-shopping and drafting of their sonnets with teacher and peers
* consolidate their grammatical skills in manipulating language to specifically convey what they intend it to

**Knowledge:** Students will…

* define key terms (iambic pentameter, quatrain, couplet, rhyme, rhythm, rhyming scheme, meter, sonnet (Italian for ‘little song’), imagery, figurative language, Shakespeare)
* learn about the learn about the guidelines that govern sonnet-writing (in the style of Shakespeare, as opposed to Petrarch, who is the other primary sonnet-writer)
* learn about why imagery is vital to poetry

**Understanding:** Students will…

* understand the language of Shakespeare and, in so doing, will increase their interaction with *Macbeth* in Year 10
* understand the nature of second-person point of view and how to address an audience of one person
* understand how sonnets compare and contrast with other modes of poetry
* become aware of the construction of verse and, therefore, how to better read and understand it as an critical reader
* become aware of the wider purpose of poetry and both the freedoms and restrictions of the genre

|  |  |  |
| --- | --- | --- |
| Learning Activities | Student Product | Assessment (S/F) |
| Introduction-ask students to write down one question they have about learning about Shakespeare. These questions will then be vetted and drawn out of a hat for this unit’s oral presentation [see below for more information re: this task]. | One question about studying Shakespeare written on a piece of paper to be collected and drawn out of a hat, eg “Why do we still study something so old?” | F |
| Students should already be keeping a glossary, so draw their attention to the words and terms they will be learning about in this unit and add to it in each lesson with one or two words. | Glossary of key terms used in reporting the news, including a column for using the word/term in their own sentence. | F |
| Draw the Shakespeare questions out of a hat and give one question to pairs of students. For their oral presentation, they will effectively ‘answer’ this question, teaching the class about it. [A list of questions is attached in case the questions your students come up with are no good. Obviously, do this the next lesson, so that they don’t realise that you’ve substituted their dodgy questions!] Keep a list of which pairs have which question as they’ll forget and expect you to remember as the unit continues! Then, give out attached oral presentation handout and go through it with the class, answering any questions they may have. | Begin research with a partner on their topic. Book the mini laptops for your class or another method of researching their questions, including creating a tub of books to use from Byrne House that contains books about Shakespeare’s writing and the like. | F (ultimately, the oral presentations will be assessed as summative assessment as a Common Assessment Item) |
| Either do the following learning activity in between research periods to break it up or afterward the orals have been presented: begin introducing sonnets by giving out the attached handout [Sonnet 116] and going through it. Alternatively, you can choose your own sonnet to analyse in depth with your class, but hopefully this is of some assistance to you. | Answers to questions on handout and discussion about the sonnet.  Descriptive writing activities on the back of the handout to build the skills in using imagery. | F |
| Handout pages Photocopy pages 49-51 from Cambridge *English for the Australian Curriculum Book 1* about metalanguage and hand out, eg., personification, etc. and go through it with the class so they understand the different techniques they can employ in their own writing.  Do some exercises getting the students to experiment with these different techniques. | Handouts with notes made on it as teacher goes through it with the class.  Notes in their workbooks outlining their practise with language techniques. | F |
| Give out fourth handout on planning for sonnet writing [there is a teachers’ copy afterwards to help with brainstorming types of love]. | Students will make notes about what they’ll write in their sonnet. | F |
|  |  |
|  |  |
| Draft and workshop the sonnets (depending on how the students’ feel, it may or may not be appropriate to peer workshop the drafts) including Statement of Intention [example Statement of Intention and assessment rubric attached] | First and final drafts of sonnets (including Statement of Intention) | S |

Year 9 English: Semester 2 Oral Presentation

For our final writing folio piece this semester, we’ll be looking at Shakespeare’s sonnets and writing our own. As such, we’re going to base our oral presentations around getting to know Shakespeare and then, in groups, teaching our class about him and his work.

* To start with, write on a small piece of paper something you’d like to know about Shakespeare, eg., Why do we still study his writing 400 years on?
* I will collect these from you & we’ll get ourselves into groups of 3 (I will approve/change groups as needed ☺). Each group will be given a question about which to teach the class for their oral presentation.

We will spend some class time researching Shakespeare and the questions you will be teaching us about. You will also get time to discuss and plan as a group. Finally, you will have to ensure the following in order to fulfil the requirements of the task:

* Some visual aides-PowerPoint presentation or clips from DVDs/YouTube, handouts, use of whiteboard, etc.
* Each person in your group must have some speaking/teaching time and the work/responsibilities must be evenly spread
* The entire presentation must go for at least 4 minutes and not longer than 6 minutes.
* Obviously, you must answer the question you’ve been given-if the audience need to clarify something you’ve said or maybe ask you about something you have failed to include which was relevant, you must be able to attempt answering them. This means you need to have read widely about your topic and not just narrowly looked at only a tiny piece of Shakespeare’s contribution to the English language.
* We will begin presenting the orals from Week 3 of Term 4.
* You will be assessed individually for your part of the presentation as well as your contribution to the group’s research and depth of knowledge about your topic.

Members of my group:

Topic/question:

Group roles:

Why do we still study Shakespeare’s work?

Are there modernised versions of his plays and should these be studied instead of the originals? Why/why not?

Were Shakespeare’s plays & sonnets based on true stories?

Should we continue to study Shakespeare’s work? Why/why not?

Why is Shakespeare’s work sometimes difficult to study?

What was happening in England during Shakespeare’s time?

What sort of writing did Shakespeare produce?

Why did Shakespeare write so much in a seemingly short time?

What was Shakespeare like as a person? Who was he?

What makes Shakespeare’s writing world-renowned?

Why is Shakespeare so famous?

Are there modernised versions of his plays and should these be studied instead of the originals? Why/why not?

What kind of audiences viewed Shakespeare’s plays? Why did they like his work?

Why was Shakespeare so famous?

Why, how & when did Shakespeare die? Was there anything suspicious about it?

What was Shakespeare’s life/world like in Shakespeare’s time?

How did Shakespeare’s writing influence the world?

What has Shakespeare done that’s so significant?

What makes Shakespeare’s writing world-renowned?

How is Shakespeare’s writing so unique and influential?

Sonnet 116

Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove:  
O no! it is an ever-fixed mark   
That looks on tempests and is never shaken;  
It is the star to every wandering bark,  
Whose worth's unknown, although his height be taken.  
Love's not Time's fool, though rosy lips and cheeks   
Within his bending sickle's compass come:   
Love alters not with his brief hours and weeks,   
But bears it out even to the edge of doom.  
 If this be error and upon me proved,  
 I never writ, nor no man ever loved.

What is a sonnet? It is a lyric poem consisting of a single stanza of fourteen iambic pentameter lines linked by an intricate rhyme scheme. There are two major patterns of rhyme in sonnets written in the English language: Italian and Shakespearean.

Shakespearean sonnets consist of three groups of four lines called quatrains and a couplet (two lines) at the very end. The last syllables of each line rhyme not with the line after it, but with the one after that (*minds* and *finds*) in each quatrain.

Iambic pentameter is the rhythm by which poetry is metered. It has five main beats and five unstressed beats. For example: “Let **me** not **to** the **marr**iage **of** true **minds**”. See your text p.23 for more information.

A lyric is a fairly short poem from the perspective of a single speaker who expresses a state of mind, including thoughts and feelings.

1. Put a line where each quatrain ends. Identify the rhyming words and their pairs.
2. What is this sonnet about?
3. How do you know? Quote specific lines and words from the sonnet in your explanation.
4. Are there words/phrases that you’re not sure about? Write them below and we’ll go over them together.

Don’t let there be obstacles for two people being together

Love isn’t love if it changes when it finds changes,

Or leaves when one person leaves the relationship.

Oh no! It is something that stays the same forever

That stays the same throughout storms and is never moved.

It is the star that guides every wandering ship

Which is priceless, even though there are ways of measuring stars.

Love does not depend on time, although people(and their beauty) who are loved sometimes fade and die.

Love does not change through small amounts of time,

But lives on until the end of the world.

If this is wrong and proved to me to be wrong,

Then I have never written anything and no person has ever loved.

Poetry is about manipulating language to convey a mood, an idea, a feeling. It is sometimes described as ‘painting with words’. Below are some examples of descriptive writing by Margaret Atwood in her novel *The Blind Assassin* that convey **something** to the reader without explaining it:

|  |  |
| --- | --- |
| **Descriptive writing** | **Explanatory writing** |
| A hot wind was blowing around my head, the strands of my hair lifting and swirling in it, like ink spilled in water. | It was hot and humid. The wind blew through my hair, spreading it out. |
| What had she been thinking of as the car sailed off the bridge, then hung suspended in the afternoon sunlight, glinting like a dragonfly for that one instant of held breath before the plummet? |  |
| Holding her hand over the picture, she can still feel the heat coming up from it, like the heat from a sun-warmed stone at midnight. |  |

Can you see how the descriptive writing is much more powerful than the explanatory for the purpose of conveying an idea, an emotion to the reader? Obviously, explanatory (or expository) writing has its own place and purpose, as with all other genres of writing, but for poetry, which is much more an art, descriptive language is imperative. Try some for yourself below:

|  |  |
| --- | --- |
| **Descriptive writing** | **Explanatory writing** |
|  | It was raining heavily in the late afternoon. |
|  | It was really difficult to have to wait so long for something so important. |
|  | The smell was disgusting; I couldn’t stand it. |

Your task: to compose your own sonnet, using the same rules that applied to Shakespeare.

Remember, Shakespearean sonnets are really only about love, but you can choose the type of love you wish to write about.

Brainstorm all the types of love you can think of:

Which one do you think you’re most interested in writing about? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Make a note of some of the thoughts/images/phrases that come to mind when considering this type of love:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Start to form these thoughts into sentences, using metaphors, personification and similes. Don’t worry about iambic pentameter or rhyming words yet. Just get your thoughts onto paper first.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Your task: to compose your own sonnet, using the same rules that applied to Shakespeare.

Remember, Shakespearean sonnets are really only about love, but you can choose the type of love you wish to write about.

Brainstorm all the types of love you can think of:

1. Parental & filial (from a son or daughter to a parent)
2. Between siblings or other familial love
3. Unrequited
4. reverence/adoration/worship
5. lustful
6. between husband and wife
7. long-distance
8. platonic
9. crush
10. narcissistic

Which one do you think you’re most interested in writing about? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Make a note of some of the thoughts/images/phrases that come to mind when considering this type of love:

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Start to form these thoughts into sentences, using metaphors, personification and similes. Don’t worry about iambic pentameter or rhyming words yet. Just get your thoughts onto paper first.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Writing Folio: Poetry (Sonnet) Writing Assessment Criteria Year 9**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Standards | 5.00 | 5.25 | 5.50 | 5.75 | 6.00 |
| **Exploration of ideas & themes** | Demonstrates the ability to explore theme within a given form. | Demonstrates the ability to explore theme within an appropriate form. Exhibits some originality in exploration of idea. | Uses writing to explore some complexities of the theme within an appropriate form. A unique perspective is offered. | Uses writing to explore the complexities of the theme in an appropriate form. Originality and a unique perspective are offered. | Uses writing confidently to explore a wide range of complexities of theme in an appropriate form. Original and unique ideas are prevalent. |
| Planning **Thinking Processes: Creativity** | A plan was sighted which demonstrates the ability to select, organise and develop key ideas.  Applies a writing frame appropriate to the task. | Writing shows evidence of clear planning to support the selection and organisation of ideas. Edits writing for clarity and coherence.  Displays creativity that expresses unique perspectives on theme. | Writing shows evidence of thorough planning to communicate original ideas about theme. Redrafts and edits for audience appropriateness.  Displays creativity in terms language choice and structure. | Writing shows evidence of appropriate planning and workshopping. Audience and purpose are accounted for. Creative thinking strategies have been applied in order to maximise content and form. | Writing shows evidence of thorough planning and workshopping, with a complete Statement of Intention that matches the creative content and style of the piece. |
| Sonnet structure | The writing is both creative and engaging on some levels and displays attempts to employ imagery, including metaphors and similes and other descriptive techniques within a specific structure. | Sonnet pays attention to the Shakespearean structure and effectively conveys exploring of theme using imagery and other language devices. | Sonnet displays structural development  Appropriate structure is sustained and is creatively employed. Imagery and other descriptive devices are used in an original way. | The structure of the sonnet allows for development of observations and ideas about theme, which are described in unique and vivid vocabulary. Imagery and other descriptive devices are creatively employed. | The sonnet’s structure is consistent and creative, allowing for thorough development of ideas and observations about theme. Imagery is used in an original manner, highlighting the theme. |
| **Mechanics of language** | Increasingly complex spelling and punctuation is edited effectively. | Spelling and punctuation is accurate vocabulary is appropriate to task. | Spelling and grammar are accurate throughout sonnet. Uses language techniques appropriate to form. | Spelling and grammar are accurate and enhance the fluency of the piece. Language techniques highlight the theme. | Spelling, grammar, punctuation and vocabulary all play a strong role in conveying observations about the theme in a unique way. |
| **Expression** | Demonstrates the ability to write confidently for selected purposes. Careful selection of vocabulary and increasingly complex use of figurative language is used to convey meaning appropriate to context, purpose and audience. | Demonstrates improvement in the accuracy and readability of their writing. Is developing confidence in the identification and use of grammatical conventions and features of language, including complex use of figurative language. | Demonstrates clear understanding of grammatical conventions including figurative language. Writing is increasingly accurate and engaging through appropriate vocabulary and sonnet structure. | Descriptive language has obviously been developed and worked on throughout the drafting of this piece. The chosen expression adds meaning to the overall theme. | Descriptive language allows a fresh perspective into the theme. Care has been taken to develop figurative language and imagery that underpins the flow of expression in the piece. |

**Statement of Intention [Example for Teacher Information]**

**Title:** Forever

**Author:** Joan Smith

**Genre:** Poetry writing (sonnet)

**Audience:** the subject of the sonnet

**Purpose:** to explore the nature of unrequited love through experimenting with imagery

**Outline:** I chose to write this sonnet from the point of view of second-person so that it heightened the intimacy between myself and the subject of the sonnet. I have deliberately used the extended metaphor of springtime in order to convey the notion of new beginnings that exist in this type of love.